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Art Notes and Hints.

IN looking at a new picture do not seek to know the name of the painter until you have formed your judgment independently. Of course this is not always practicable, for the style of the work may at once betray its authorship; but if you can get what may be called a perfectly abstract impression, it is likely to be trustworthy.

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DRAW and paint analytically, never synthetically. If little things are so prominent that they attract the eye first, ignore them until you have secured what is general—comprehensive. Get the direction of a line as a whole before giving it its little turns. Lay in everything "en masse;" afterward you may put in details without involving the necessity of repeated corrections.

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USE long handles to your brushes. You may then sit back from your picture, and let it grow before your eyes as it is to appear to those who will see it on the wall. If you nip your brushes up almost to where they are bound, and work with your nose within a few inches of your canvas, you are sure to sacrifice the *whole* that others will see, to the *parts* that you see.

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WHEN future ages shall come to study the paintings of the old masters of America, how the corners of the mouldering canvases will be scrutinized to make out dates which may reconcile the difference between the extremely fine work of some of the N. A.'s, and the dashing, broad work of some of the independent younger men. Dates that make all seem to belong to the same period will probably be disputed; or perhaps the great disparity will be accounted for on other grounds; the pictures may be attributed to men of different tribes—for instance, it may be supposed that a descendant of Pocahontas became an exponent of one style, while some other master, associated, say, with the fair Minnehaha or the brave Hiawatha, represented another. As to the preferences of these connoisseurs, the estimation in which they will hold the respective styles, it is unsafe to speculate. But of course they will reverence our old masters.

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RUBENS'S process of coloring is thus told by himself: "Begin by painting in your shadows lightly, taking particular care that no white is suffered to glide into them, it being the poison of a picture, except in the lights; if once your shadows are corrupted by the introduction of this baneful color, your tones will no longer be warm and transparent, but heavy and leady. It is not the same in the lights: they may be loaded with color as much as you please, provided the tones are kept pure; you are sure to succeed in placing each tint in its place, and afterward by a light blending with the brush, melting them into each other without tormenting, and on this preparation may be given those decided touches which are always the distinguishing marks of the great master."

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A YOUNG person of artistic temperament living remote from cities may feel that he has little chance of development, that he is really handicapped, because he must study alone, apart, perhaps, from any intelligent sympathy, without seeing what others are doing, without having access to good works of art which may serve him as models. Sooner or later, these advantages may be attained! Meanwhile, there is in the country the sunset, never eclipsed by piles of brick and mortar, but visible until the last parting glow falls upon the dear home landscape. There is the rosy morning, beautiful in its dewy freshness—every bird

knows that it is the happy awakening of nature's own world, and not the reluctant rousing from uneasy slumber, which is all the great city can ever know. There are the beautiful wild flowers, free offerings from an inexhaustible bounty. There are the sweet-breathed kine that group themselves on the grassy slope or in the shallow stream. The varied aspects of the four seasons offer the most enviable chances for study. Think of being confined within the walls of a city studio three quarters of the year. From fading autumn until budding spring we can only dream of the country; and our canvases are tame compared with what they might be if we could dwell close to the heart of nature and study all her moods. Ah, so much we must forego! and what do we have? A great deal? Yes, but little of it is genuine; little answers to our best aspirations, while you, dear country cousin, have, on every side, nature's perfect works. ARTIST.

Amateur Photography.

CONDUCTED BY GEORGE G. ROCKWOOD.

MOUNTING PHOTOGRAPHS.—"F. B. A." writes: "Will you kindly tell me of some neat practical method of mounting sketches and photographs on paper? I have frequently desired to paste a sketch or other picture upon paper or cardboard, but have never been able to find any preparation or process which would give a finished effect, as you find in the work of photographers and picture dealers."

To mount a photograph or any other print on cardboard or strainer, the picture should first be dampened. This may be done by sponging the print (from the back) until it lies limp and perfectly flat; or you may place it between the folds of wet cotton towels or cloths. When sufficiently damp place the print face down upon a clean glass or clean paper, and apply to the back with a brush fresh starch paste made as follows: Put a tablespoonful of ordinary laundry starch into a tea cup, and rub it fine and free from lumps into very little cold water. Nearly fill the cup with *boiling* water, stirring briskly the while. This gives an excellent translucent white paste. In applying it to the print see that there are no lumps or hairs from the brush. The starch being quite evenly applied, carefully lift the pasted print; place it, face up, upon the mount or strainer, cover the print with clean white paper, and rub it down until you are sure that the print is in perfect contact. If there are any bubbles they can be easily removed by gently pressing them toward the edge of the print. Do not rub or touch the surface of the print itself more than is necessary, but rub down with the sheet of white paper, as already directed. When dry the picture will be perfectly smooth. Starch paste is sold in bottles, but if the pictures are valuable I would urge the importance of making your own and having it fresh.

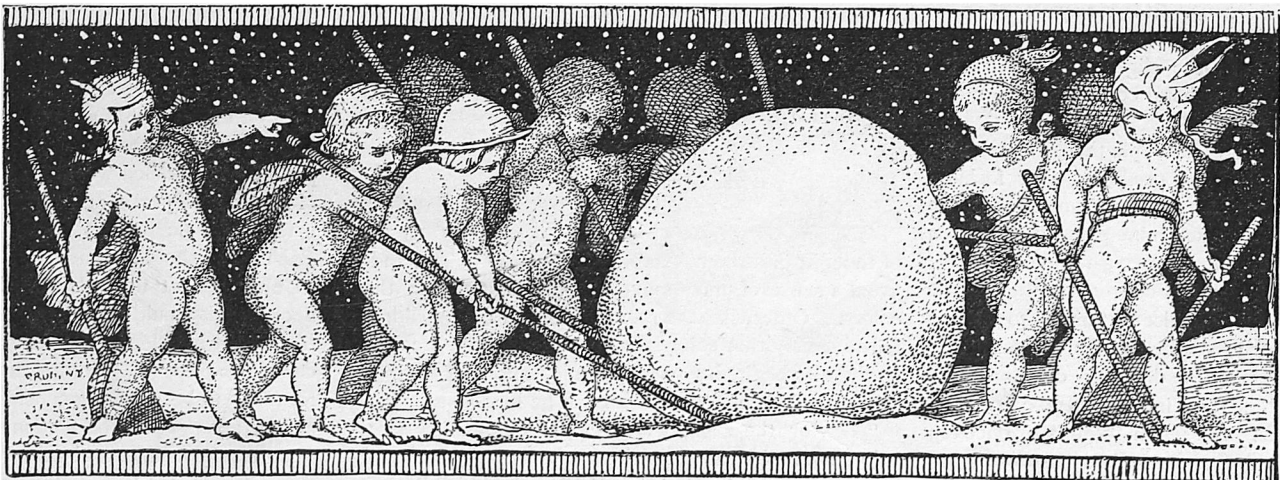
SIMPLE PHOTO-LITHOGRAPHIC PROCESS.—Noticing in the proceedings of one of the English photographic societies that beer had been recommended as a restrainer, I was reminded of its use in a very simple photo-lithographic process that I practised at one time. Oddly enough, stale or sour beer served the purpose best. Dissolve in cold water carefully selected clear gum arabic to the consistency of ordinary mucilage. To each ounce of the solution add ten grains of bichromate of potassium or ammonium—the latter being preferable for negatives deficient in intensity. When thoroughly dissolved filter through thin cambric or muslin, and then the solution is ready for use. On any good, firm paper—Saxe or Reeves preferred—apply with a brush as even a coating as possible. Great care should be taken to avoid bubbles and inequalities in drying. At once hang up the sheets in a *dark* room to dry. It is well to fasten a little stick across the bottom of the sheet with "Yankee" clothes-pins, that the sheet may dry flat. This is now quite sensitive to the action of light, and can be printed from in the usual manner of transfer paper. But to be definite: Under a strong negative of any line subject, print in good light until there is a strong image. The paper before exposure is a delicate straw color; the image on the paper when properly printed has a rich chocolate tint. Now, having secured

at the lithographic stock dealer's some transfer ink, soften it with oil of lavender until it is about the consistency of soft butter. A very small quantity only is needed for a large picture—say a lump the size of a pea. Next, with the ball of the hand pat the ink all over the sheet in an exceedingly thin film. When covered place the sheet in a flat dish, and pour on the sour beer or porter. Slowly rock the dish, and the protected portions of the paper will soon begin to clear by the ink leaving these portions, and the lines of the image rapidly appearing and loading up by the floating ink attaching itself to the lines of the picture. When fully developed the print should be gently washed or soaked until the undecomposed bichromated gum is dissolved away and the ground of the picture is perfectly white. The sheet, if properly exposed and developed, should now be hung up to dry, precaution being taken that the edges do not curl together and destroy or mar the picture or transfer. If the attempt has been successful, any lithographer for a small sum will transfer the picture to zinc or lithographic stone, and "pull" the necessary number of impressions. If the lines break or are weak in the development by the beer, it would indicate too short a printing; if the lines are heavy and confused, and the ground or white portions are stained or retain the ink, the exposure to the light has been too long. "Plain" photographic paper is the best, as it will bear washing and manipulation better than any other kind. Strong tracings can be used instead of glass negatives, but, of course, would give negative images, which in many instances would be no detriment. The process, as will be seen, is an exceedingly simple one, and for coarse subjects excellent. Experimenters must not expect those exquisite results which are obtained by gelatine transfers, which, in skilled hands, reproduce the most delicate hair lines; but ordinary manuscripts, working drawings, music, wood-cuts, plans, etc., can be thus reproduced quite well enough for all practical purposes. This is the first time the process has ever been published.

BALLOON PHOTOGRAPHY is attracting much attention, both in Germany and France. Some of the pictures recently exhibited are spoken of as perfect topographical maps. There can be no question that there is a great future for such photographs, especially in laying out plans for towns, for the ordinary drawn plans of to-day become all but useless even before they are finished. Imagine how in the matter of public or private parks and extensive grounds work could be facilitated if the landscape gardener or engineer could sit down to his work with the whole ground, so to speak, laid out before him by a series of balloon photographs.

THE LICK TELESCOPE.—The scientific branch of the photographic fraternity will be sorry to hear of the fracture of the extra crown disk which was being ground for photographic purposes in the Lick Observatory. The accident arose through imperfect annealing, a defect which was discovered at the outset by the polariscope, and of which notice was sent to the maker. He, however, did not attach much importance to the irregularity, and directed the polishing to be proceeded with at his risk. This was done, and the result was that, while on the grinding tool the disk broke into three pieces. No one can say when a new disk will be ready.

AN EXCELLENT DEVELOPER.—The following excellent developer is given by the British Journal of Photography. I had occasion to use it while making a series of negatives in Westminster Abbey, London, and was much gratified at the results obtained: Normal developer, pyrogalllic acid, 3 grains; ammonia, 3 minims; bromide of potassium, 1½ grains; water, 1 ounce. The ammonia can be increased to 6 minims with safety, but fogging will ensue if more be used, and the gain, if any, in detail will be but slight. Many photographers aim at making such exposures as will be best suited with the above developer so as, in case of insufficient exposure, to leave a good margin for still producing perfect negatives by adding the maximum of ammonia. The plates will easily come up to full printing density, even when less ammonia than that given in the formula is used. It will, of course, be desirable to keep the solutions in stock, and the following is a mode of preparing them which will carry out the above formula. An ounce of pyro dissolved in a pint of water forms a solution of a convenient strength, and if an ounce of ammonia and half an ounce of the bromide be made up to a pint with water and put into another bottle, it will be seen that a drachm of each of these two solutions made up to an ounce with water will give a developing solution as above. Hence, judging of the amount of solution required by the size of the plate to be developed, as many fluid drachms of each solution will be taken as there will be ounces of developer needed. By adding sulphite of soda to the developer, it is prevented from discoloring so rapidly, and if dissolved in the first instance in the pyro solution it will assist the keeping properties of the latter. The further addition to the pyro solution of citric acid (say thirty grains to each ounce of pyro) will enable it to keep unchanged for a considerable time. The action of the developer, however, is practically the same whether the two last substances are added or not."



"WINTER." SUGGESTION FOR A DECORATIVE PANEL, BY FROMENT.